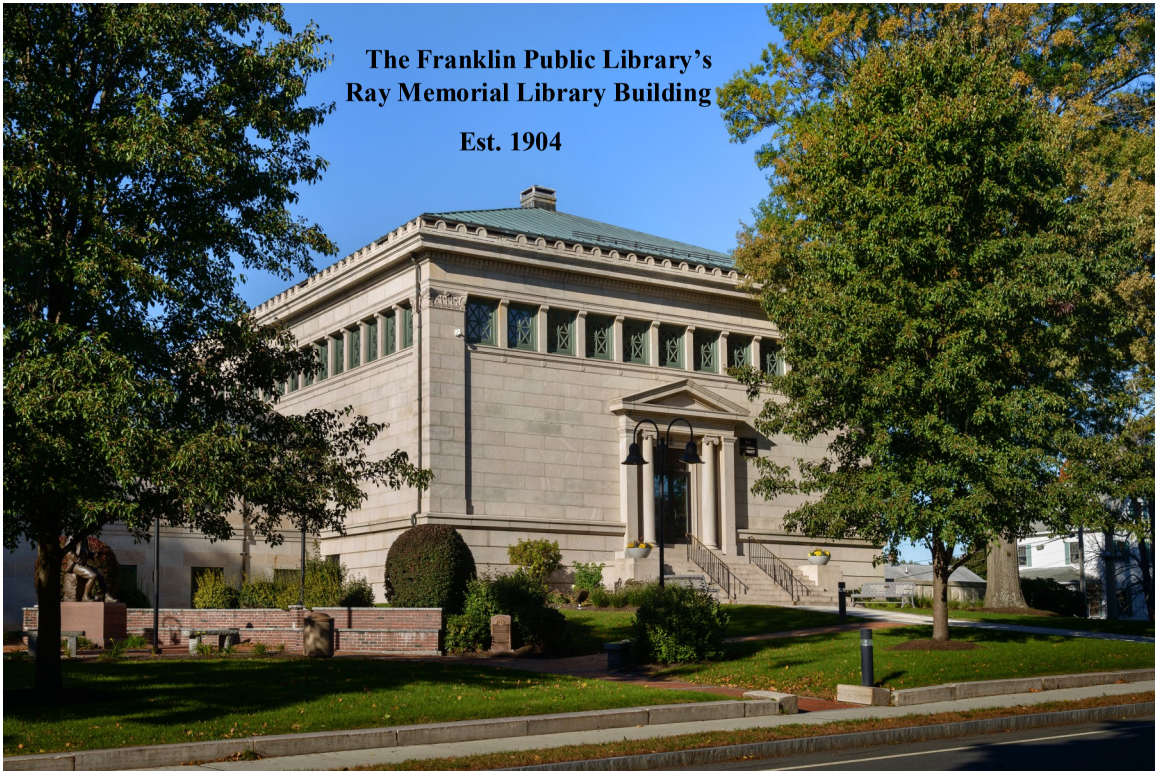
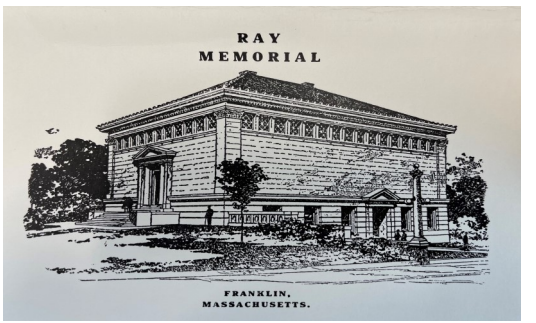

The Franklin Public Library's
Ray Memorial Library Building
Est. 1904

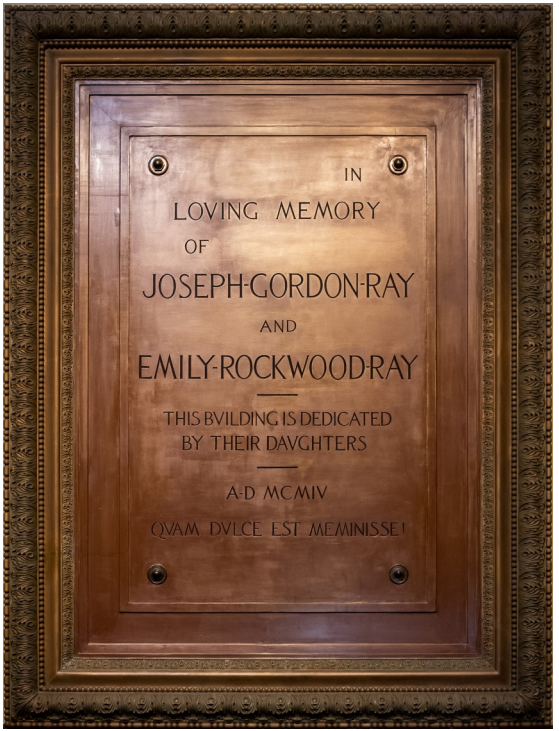
This booklet is a reproduction of a souvenir booklet given to visitors who attended the grand opening of the Ray Memorial Library on October 4, 1904. It is not an exact reproduction, as some things have changed over the century. There are facts that will be described in the past tense, while others have been eliminated altogether. An effort was made to retain as much of the original narrative as possible.

Modern color photographs have replaced the original black & white, and a page was added to include the H.H. Gallison landscape "The Past" as it was not completed at the time the original booklet was produced.



Cover of the 1904 souvenir booklet produced by the Ray Memorial Association

May 2023



This magnificent building was gifted to the town of Franklin, Massachusetts by two sisters, Lydia Ray Peirce and Annie Ray Thayer, as a memorial to their beloved father and mother, Joseph Gordon Ray and Emily Rockwood Ray.

The Ray Memorial Library was dedicated on October 4, 1904

The Franklin Sentinel.

VOL. XXVII. NO. 61. FRANKLIN, MASS., FRIDAY, OCTOBER 7, 1904. SINGLE COPIES 3 CENTS.

A LOVING TRIBUTE.

THE RAY MEMORIAL LIBRARY DEDICATED.

A MAGNIFICENT BUILDING—A BENEFACTION TO THE PRESENT AND FUTURE GENERATIONS.

ARTISTIC CREATIONS BY DUBARS AND GALLOCK.

THE RAY MEMORIAL LIBRARY

JOSEPH GORDON RAY

Was born in Mendon, Massachusetts, Oct. 4, 1831. His parents were Joseph and Lydia (Paine) Ray. He married Emily Rockwood, Feb 12, 1854, and died Feb. 24, 1900. He was employed in manufacturing and made his home in Franklin, which, through his enterprise and ability, grew from a small agricultural community to its present importance.

EMILY ROCKWOOD RAY

Was born in Bellingham, Massachusetts. Her parents were Col. Joseph and Anne Chilson Rockwood. Married Joseph Gordon Ray, Feb. 12, 1854. Died, Feb 17, 1902. Joseph and Emily had two daughters, Lydia Paine Ray (Mrs. Arthur W. Peirce) and Anne Rockwood Ray (Mrs. Adelbert D. Thayer).

Portrait by Frank Hector Tompkins (1847-1922)

MEMORIAL HALL

The prevailing scheme of color in the Hall is a warm red. The walls were originally tinted an invisible green. This gave a rich and harmonious effect.

In the alcove on the right of the entrance is a portrait of Mr. and Mrs. Ray.

The walls are crowned on three sides by a frieze conceived in a severely classic style designed to illustrate the Hours in accordance with Grecian mythology, divided into five panels. The background is of gold, and small frames of green bronze separate them from the walls.

The building is in the form of an ancient Greek temple, and in its proportions, lines and ornamentation adheres closely to the recognized standards in Greek architecture.

Situated upon the main street of the town, it faces Dean College (formerly Dean Academy), which was founded by Franklin born Dr. Oliver Dean in 1865. The Ray Memorial is constructed of pink granite from the Milford Granite Company of Milford, New Hampshire.

The doors are of bronze, very simple in design, paneled, the only ornamentation being an egg and dart moulding around the panels. The entrance leads directly to Memorial Hall, which occupies the entire front of the building. The memorial tablet is set in the wall facing the visitors as they enter. Upon either side of this tablet are doors, with a large glass panel disclosing the interior, that on the right leading to the Reading Gallery, that on the left to the Delivery Room.

The decorations in the Delivery Room and the Memorial Hall are by H.H. Gallison (1850-1910) from whose designs the Memorial was constructed, under the supervision of architects Rand & Skinner . Mr. Gallison was born in Boston in 1850, and studied his craft in his native city and later in Paris. His Ray Memorial works were largely painted in his art studio in Annisquam, (Gloucester), Massachusetts.

HOURS OF PLEASURE — Tommaso Juglaris.

As you enter you see before you the central panel, shown above, illustrating the Hours of Pleasure, or the flying hours, with eight beautiful female figures in swirling draperies, flying in a circle. The Draperies of sapphire, blue, green, violet, rose and yellow are well relieved against the gold background.

EVENING HOURS — Tommaso Juglaris

Above is seen the panel representing the Evening Hours, and is the one placed at right of the central panel.

Here a figure, representing the moon, drives a chariot drawn by two black horses. She is accompanied by a figure bearing he olive branch of peace, followed by the "Vendetta", a female figure swathed in black draperies, with a dagger in her hand poised to strike. Then comes two figures representing the god Somnus, bearing one asleep. At the right of the panel are seen the peasants returning from labor, and above them floats a figure symbolizing "Protection" and "Rest".

HOURS OF SLEEP — Tommaso Juglaris

This panel is directly over the entrance to the alcove and illustrates the Hours of Sleep. In the centre are the sleeping hours, represented by eight female figures in various attitudes of repose, while some cherubs on the left draw over them in veil of night. Good and bad dreams are seen on the left; good dreams in crimson drapery, carrying a golden urn in her hands, and above her bed dreams in black robes, with a snake and rod of thorns. On the right comes dawn, attended by two figures, one carrying a lantern and the other playing a motif upon the violin for their awakening.

HOURS OF LABOR — Tommaso Juglaris

Over the head of the staircase that leads to the Lecture Hall and Children's Room is the panel representing the Hours of Labor. On the left of the panel is the figure of Agriculture, in green drapery, with urn, and beside her two figures representing Chemistry, with fire and retort, are watching the vapor arising therefrom ; the figure of History, with book, and Science, with mathematical instruments, comes next, and following these the figures representing the Arts and Literature. At the extreme left three men in symbolizing Manual Labor, with heavy hammers, work upon an anvil.

Village Landscape — H.H. Gallison

Crossing the Memorial Hall and entering by the door to the right you find yourself in the Reading Gallery. This extends the length of the building, and is finished in Spanish mahogany; on one side a case that formerly contained the books given to the library by Benjamin Franklin. A decoration twelve feet in height extends entirely around the walls. The decoration commences at the left-hand corner of the Reading Gallery as you enter. The four panel at the ends of the Reading Gallery depict separate scenes, but are connected with the story upon the side walls.

In the cities of ancient Greece it was the custom once in each year, upon a certain day, for the inhabitants to celebrate a festival to the special god who was the guardian, that he might be propitiated by offerings of various kinds—music, dancing and sacrifices—to grant the inhabitants a prosperous and happy year, and bestow upon the city the blessings of peace and prosperity. This decoration of the Reading Room represents the passing of the procession from the city to the temply, its arrival, and various incidents in connection with the events of the festival. On account of its length we present the decoration divided into ten parts.

GRECIAN FESTIVAL I. —Tommaso Juglaris

Here is represented an ancient Greek city in the early morning. In the foreground is seen a maiden, seated, watching the procession issuing from the gateway on its way to the temple to celebrate the festival. Over the entrance to the Delivery Room is the temple and other buildings, with the walls of the city extending in perspective into the distance. Below, on the right of the entrance to the Delivery Room, is the head of the procession issuing from the city gate.

GRECIAN FESTIVAL II.—Tommaso Juglaris

The second section shows the musicians, votive bearer, singing and dancing girls, passing up the stone steps leading through the temple groves. On the extreme right you see the assistant priest, followed by the leader of the musicians. All the figures are draped in flowing robes in a succession of delicate tints ranging from a warm pink to white, relieved by the color of the various flesh tones. Four are dance in a circle, while one beats time with her hands.

GRECIAN FESTIVAL III. —Tommaso Juglaris

This completes the side of the room and illustrates the figures of priests and assistants, and the bearer of the emblem of authority passing on the way to the temple, headed by the Master of Ceremonies, who is descending a flight of stone steps.

GRECIAN FESTIVAL IV—Tommaso Juglaris

Upon the right wall, beginning next to the fireplace, the decoration shows the arrival at the temple of the procession, with the High Priest seated upon the Throne ; behind him and at his side, the assistant priests, the Oracle and prophets have arranged themselves. In front of him is the sacrificial altar and near it burns the sacred fire; upon the altar is a lamb ready for the sacrifice. A priestess steps in front of the group of priests and with dramatic gesture is ready to perform the ceremony, while on the left the Master of Ceremonies gives commands to an assistant.

GRECIAN FESTIVAL V—Tommaso Juglaris

The procession of maidens and attendants of the temple is here shown carrying the offering, approaching the alter, while behind them the Chief of Ceremonies is about to give the command to commence, and the assistant dancers are seen forming in a circle.

GRECIAN FESTIVAL VI—Tommaso Juglaris

In the last section of the decoration is seen the remainder of the procession, while on the right the populace watch from the temple step the passing of the various members of the festal band towards the altar. Various actions are taking place as the procession moves.

GRECIAN FESTIVAL VII—Tommaso Juglaris

Upon the end wall, on the left of the entrance to the Reading Gallery, as one enters, is the above decoration, showing three girls rending the sacred fire to be used in the ceremonies. They are upon a hill nfear the city and temple, as is shown by the background of hills and valleys. One holds the urn which is intended to contain the embers they will carry to the temple which the kneeling figure is about to collect.

GRECIAN FESTIVAL VIII—Tommaso Juglaris

At the right of the entrance are bearers of offerings, who are to join the main procession on its way to the temple. The one with the urn has the libation, the second, the burning embers for the fire, while the last carries the offering of fruit.

GRECIAN FESTIVAL IX—Tommaso Juglaris

Opposite on the end wall, to the left of the fireplace, the panel depicts the maidens who are the bearers of wine for the feast that is to follow the sacrifice and complete the festival.

GRECIAN FESTIVAL X—Tommaso Juglaris

On the right of the fireplace is the panel depicted above, representing the coming of the High Priest, attended by two figures, one an African slave girl, and the other an attendant of the temple.

Tommaso Juglaris, painter of the frieze in Memorial Hall and the decoration "A Grecian Festival" in the Reading Gallery, was born in Turin, Italy, in the year 1844, and educated in the National Academy of that city. He spent some years doing mural decoration in various cities of his native land, and later went to Paris where he studied with (Jean-Leon) Gerome and (Alexandre) Cabanel, and worked upon a frieze fore the studio of Thomas Couture.

Coming to America about 1880 he painte many mural decorations, notably the one in St. Peter's and St. Paul's Church, South Boston; the decoration in the Music Room in the house of the late Oliver Ames, the Prescott house at Newton, a large decoration for a gentleman in Syracuse, New York, and many others. He was instructor in the life class of the Boston Art Club, the Cowles Art School, was principal of the Department of Art at the New England Conservatory, also the School of Design at Providence; made chevalier, and decorated by the King of Italy, and has received many other honors and awards. In 1901 he commenced the decorations in the Ray Memorial, and again came to this country for that purpose, finishing the work in 1904.

MOONLIGHT, ARABIAN DESERT—H.H. GALLISON

Passing from the Reading Gallery, by the entrance to the right, one enters the Delivery Room. This is finished in mahogany like the Reading Gallery, and contains around the top of the room a frieze representing the deserts of the world under various aspects.

The panel on the right as you enter represents the Arabian Desert by Moonlight; a caravan with camels and attendants crossing the waste of sands, shining with a silvery tone under the light of the moon.

DESERT, TWILIGHT—H.H. GALLISON

At your left, over the entrance from the Memorial Hall, one sees the approach to a city by twilight, from out of the desert. The domes and minarets of the buildings and temples making a dark silhouette against the evening sky and the tombs of the Caliphs. On the right, illuminated by the reflection from the evening sky, is seen in the distance a few buildings and towers of a small city.

MEXICAN DESERT—H.H. GALLISON

As one faces the entrance to the Reading Gallery, on the left, is the Mexican Desert by noonday, showing the effect of great heat rising from the sandy waste that stretches out into the almost interminable distance where the sky and sand seem to meet. In the foreground is seen the remains of what was once a part of a stone temple of some sort, but now only a ruin half buried in the sand.

DESERT AT SUNSET—H.H. GALLISON

Here one stands upon the sand of the desert looking towards an oasis at sunset. The sand has full control of everything except in the distance a small oasis containing water, and around it are seen traces of the attempted vegetation. Everything is tinged with light of a brilliant sunset sky, and a few clouds float over the vast solitude. In the foreground some birds are seen flying towards the spectator, and one has already alighted upon the carcass of some animal.

THE CITY—H.H. GALLISON

In Memorial Hall, as a companion picture with “The Past” is this panel representing a Grecian walled city, naturally protected on a mountain side by cliffs and water flow, and high walls. Looking through the rugged approach on sees the mountains in the distance, under a morning sky.

THE PAST—H.H. GALLISON

In Memorial Hall, a companion piece to “The City”, is this panel depicting the ruins of a Greek temple by a mountain lake. This image is very reminiscent of the Temple of Apollo at Delphi, where Ancient Greeks would pilgrimage to seek wisdom from their great oracle and deity.

A SECTION OF THE READING ROOM

The lower floor of the building contains the Lecture Hall (meeting room), and the (old) Children's Room. The Children's Room has bookcases around the walls and arrangements for magazines and periodicals. These rooms are finished in hard wood and will have upon the walls decorations in keeping with the building. The original chairs and tables were copies of ancient Greek designs. The library is supplied with the most modern arrangements for the convenience and comfort of all who use it.